

NEW MODES CHARMING.

Smart Effects in the Styles
for Winter Garb.

GOOD TASTE WILL COUNT.

Unlimited Possibility Offered for
Individuality in Dress.

The Skirt Which Leading Houses in Paris Are Trying to Launch—Bands a Feature of the Trimming—A Real Novelty in the Princess Style—Braids in Great Variety and Unique Designs—Combinations of Gold and Black Now in Favor—Fresh Ideas in the Sashes—Most Attractive Evening Gowns—Cloth Gowns for Immediate Wear in Demand.

Gradually, and with increasing interest, the new fashions unfold their dainty charms at the very enticing openings of the prominent dry goods establishments, revealing unlimited possibilities for individuality in dress, a feature which cannot be overestimated as a means of attaining indisputable success. The question of winter garb and how to have it made is in the mind of every woman who makes any pretensions toward smart effects in dress, and the same variety which can be so helpful to the woman with individual artistic ideas may prove the doom of the next one who lacks



this quality, unless she is wise enough to put herself into the hands of a skilful dressmaker. It is said that no gift of the gods is more valuable to a woman than good taste, which is the faculty of judging along well-defined lines of artistic discrimination. A woman is always safe with her inheritance of good taste, while genius is apt to turn the tide of her forces into one channel and rob her to a great extent of this refining element which is inherent in her nature if she is truly feminine in her finest instincts. She has a wide field for her powers of distinction this season, for there is everything in the way of decoration so easy to exaggerate, a charming variety of skirts, and every kind and condition of coat from the Eton to the long garment which almost sweeps the floor.

It will require some discernment to decide on the special modes which will lead later, as the models in sight just at the moment seem to be a culling from the most desirable points in the summer modes, blended with some new features, most of which are charming. All this brings a suspicion of greater changes later on, some of which are suggested in the new skirt which leading houses in Paris are trying to launch. It is tentatively shown here among the new models, but American women are rather loath to accept it since it is not so flattering to the figure as the skirt with less fulness around the hips.

A seam in front gives it a graceful flare at the feet, the fulness on the side is arranged in tucks or small box plaits from the waist, stitched down below the hips, and there are more small plaits at either side of a small box plait in the back. Another favorite point in which this skirt is wanting is the excessive flare at the hem, which has prevailed all summer. The most attractive of the models shown with this style of skirt is in brown taffeta silk trimmed around with bias bands of velvet a shade lighter, and stitched on at either edge. The band at the edge of the skirt is fully four inches wide, two one-inch bands with spaces between are above this, then a three-inch band, two more narrow ones, and a two-inch band at the top. The spaces between them are narrow, but they all make a rather wide skirt trimming which, with the plaits at the waist, reminds us of the old days when all the skirts were so full as to be ugly and unbecoming. This modernized



edition, however, is much more acceptable but not nearly so graceful as the other models which bear the Parisian stamp.

In general the new skirts are extremely full around the feet, even more so than they were in the summer, and a medium amount of fulness is disposed of around the hips in the most unobtrusive manner. A wide box plait, or rather two small side plaits which form the effect of a box plait, gradually widening toward the feet, is directly in front of some skirts cut in the circular shape very full at the hem, and

laid in side plaits which meet in the centre of the back at the waist line. This sort of front varies from two to four inches at the top and widens to twice its own width at the hem.

A skirt without any trimming at all is shown among the new fall models, but the real novelty is in Princess style, the fulness at the back confined in close small tucks which extend in girdle form up on the back where there are straps of the material which cross like suspenders and are carried over the shoulders. Two tucks, one inch and a half wide, one at the knee and the other a few inches from the bottom edge, are the only trimming.

Narrow tucks in a group of five or seven trim some of the cloth skirts, but they are stretched down flat through the three thicknesses instead of being sewn in the accustomed manner. Braid is very much used as a skirt trimming for cloth gowns, but that one word gives very little idea of the variety there is. There are silk and wool braids woven with varied mixtures of colors, in unique designs almost indescribable and every possible width which can be required. Narrow silk braids matching the cloth in color are very good style, and wide Heracles braid, either plain or run through with a gold thread in some design, is also very popular. Narrow black silk braid liberally mixed with gold is used in the skirts of black net evening gowns, sewn around in straight rows. On one model with this trimming the upper part of the skirt is run in half inch lengthwise tucks, and between alternate tucks is a band of half-inch black velvet ribbon.

Another novel feature of the new black net gowns is the under dress of white point d'esprit striped up and down, quite closely, with a thin flat silver braid in two widths, the wider about an inch across alternating with the narrower with a space of its own width between. Gold braid or gauze galloon, as it may be called, is used in the same manner, the black net softening the effect so that it is very pretty. The



net, by the way, is like point d'esprit except that the dot is an almost transparent polka dot. The galloon is used for the finish of the net skirt at the hem where it is sewn on in short vertical bands turning over from the edge, pointed on the ends, and graduated in length so they form a series of points.

Some combination of gold and black in the trimming is a universal feature of all gowns whether they are transparent to show the lining or made of the heaviest winter materials. Gold bullion embroidery mixed with colored silks is one phase of its use, and this is very prettily illustrated in the pattern silk lengths for waists, delicate gauzy materials being no barrier to its use. The point of distinction in the gold trimmings is between the refined gold and the barbaric glitter which characterizes the more showy and less expensive kinds. The former has comparatively dull but more elegant finish, which is quite as noticeable among



the narrow braids and cords as in the more elaborate effects. Genuine gold ornaments, such as pendants in cone shape, and various medallions are used for the tips of cravats and ends of bows, and bolts which sometimes have gold-tipped tabs at the back.

Small olive-shaped buttons in real gold decorate the front of one bolero bodice. This gown, intended for evening and housewear, is of dull, soft red crepe de chine with a perfectly plain skirt full in at the waist with small plaits from either side of the front around the back, where the fulness centres. Long sash ends of black taffeta edged all around with small motifs of gold cloth embroidered with soft antique colors. The wide belt is of taffeta, with a piping of color and gold cloth dividing it in folds of inch spaces all around. The gold and silk embroidery edge the bolero, and the sleeve well, apparently, there is but one sleeve in fashion's category, and that is some version of the bell, but in this instance there is no undersleeve. The sleeve widens to the prescribed size below the elbow, and short vertical tucks arrange it in a close fitting band at the wrist, where a narrow darts

MY WINDOWS



for the past two weeks have been attractive. The new styles of coiffures shown are models of good taste and effective style.

Paris, Berlin and Vienna have contributed their best in tortoise shell combs, pins and ornaments; some mounted with pure gold and pearl settings.

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ing cuff of taffeta with gold embroidery turns back from the hand.

It will be noticed that the black taffeta sash is the special and striking feature of the above described gown, and it is a very good idea for

and lace in either black or cream are perhaps the most effective, the lace very generously inset in various designs and the mousseline tucked all over in half-inch tucks. Crêpe de chine in combination with Cluny lace forms



renovating one of last season's house gowns. A pretty black taffeta sash on a black net dinner gown is cut wide with rounded ends, and cut away fully half its width in the centre.

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filled in with black point d'esprit, and edges are finished with two rows of black velvet baby ribbon. Two rows are sewn around the outer edge, and the rounded ends have a decoration of tiny pink rose buds of folds of silk in different shades of the color. With simply the velvet ribbon for trimming, this sort of sash is decidedly chic for this gown.

Most attractive evening gowns are made of crepe de chine, fancy lace nets, mousseline de soie and cream lace with gold accessories. Medallions of gold lace set in at intervals to form stripes down the skirt supply one mode of combination which is very smart, and all the intricate and varied ways of using gold thread and narrow gold braid are carried out to the finish on the lace gowns. Pompadour patterns are conspicuous among the new evening skirts,



and velvet embroidered silks are revived again in most charming designs.

another elegant evening costume, the modes of using the materials being legion. A tallier front and narrow back, forming the fulness in the centre, and most of the train are of crepe de chine in one gown, and the lace in wide designs forms the side flounces and is inset in curved lines which round up toward the front above the flounce. Taffeta silk and lace are also combined attractively for house gowns, while for those who like show and glitter there are colored spangles on white and black nets. The sort of barbaric gorgeousness of these spangled laces seems irresistibly to appeal to some women, and they certainly can gratify their taste to the fullest this season.

Among the models for evening gowns the Empire and Princess are very conspicuous and especially so in the embroidered and spangled nets, which are not closely covered, but done in graceful patterns heavier around the feet, and shoulders with more delicate sprays between. Gold butterflies embroidered all over tulle form the decoration on one evening gown in green made with black tulle over the skirt lining of primrose silk.

Lace applique on gold gauze is used for collars and vests on gowns of all degrees of dressiness and thickness of material. A pretty idea for dressy gowns is the little basque bodice of pompadour silk worn over lace, mousseline de



soie or gold gauze skirts, the last material being elaborately ornamented with lace and embroidery. The basque is formed with tabbed ends or two long coat-tail appendages gathered in at the waist line directly at the back. A belt of black velvet with a handsome gold buckle is a striking finish. This sort of bodice may be either high-necked with a dainty lace chemise, or décolleté with a lace and gauze collar and a chiffon scarf knotted at the bust and falling in long ends to the hem of the skirt. This, however, is not used with the long coat-tail back.

Robe dresses are shown in great variety in the shops, and the combinations are of lace, nets, silk and mousseline. An essential design in stripes of net between bands of embroidered taffeta is the combination in one robe gown of

black, and the lower part of the skirt is a series of net ruffles edged with gathered satin ribbon frills, which seem to be revived again.

Cloth gowns for immediate wear are most in demand just at the moment and here are some illustrations of a few of the many new models. A skirt with the wide box plait effect in front is one of the new models, the trimming around the bottom being a group of narrow tucks stitched down flat through the three thicknesses. The bolero with velvet collar and cuffs is a pretty model for alone silk. A gown in the new rough serge shows an effective trimming in braid matching the color, which is a soft rich red. One row of braid is woven to simulate small buttons set on at intervals. The belt is of black velvet with gold dots, the yoke and puffs at the wrist of white velvet with black dots, and there is a finish of gold and black embroidery down the front of the bodice.

The next model shows one form of the Princess skirt, already mentioned, tucked in at the waist line at the back, simulating a Swiss belt; white cloth striped with black velvet and outlined with gold and black cord forms the skirt decoration, which is repeated on the bolero. The vest is of tucked white chiffon trimmed with black and gold braid, which scrolls over the revers, and an oriental scarf is knotted in front. Brown cloth forms the next costume with cream panne revers, applique with gold threaded gauze. The vest is of cream lace embroidered in colors. A model in biscuit colored cloth trimmed with stitched bands is a good style for a stout woman, and another desirable model with stitched bands is carried out in dark blue serge.

A brown silk gown with bias bands of velvet stitched on is another desirable model, the vest being of mousseline insertion and tucked basiste and the large collar of matelasse lace finished with a tuck of black lace and dull gold ornaments. A pretty afternoon gown of this material is trimmed with bias folds



on the skirt, velvet bands on the bodice of lace, with a draped bolero effect of the material. The sash is of black chiffon with cream lace insertion in the ends.

FANCY WAISTS.

They Are of Almost Endless Variety Now. One of the distinguishing and perhaps most attractive departments of fashion this season is that in which the fancy waist reigns



supreme. It stands out by itself, as it were, a complete costume, not yet in the sense of a literal novelty, for we have luxuriated in this serviceable makeshift for many a day, but so varied in design and combinations of



color, so elegant in detail and decoration, that it is like the cultivated perfection of a flower which reveals some new beauty with each successive blossom. Certainly the fancy waist is a triumph of usefulness as well as of gratification to the eye, and an added proof of fashion

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nored. Velvet embroidered satins are made up in this simple waist with the regulation shirt sleeve, but not the flared skirt. The new and dainty broadened silks are also used. Floured and floured silks are at least making the attempt to supplant the flared skirt for this purpose, and there is simply no end to the variety which is offered. The flared waists, too, were never so attractive as they are this season. A silk flannel very light in weight, with the appearance of a dull-finished satin, is very much used, and then there are the flannels with embroidered polka dots in pretty colors. Scotch flannels in both stripes and tartans are extremely popular, the plaids being especially liked for golf waists. Gold buttons with the flannel design are a special feature of the flannel waist. Whatever style of waist you may desire, between plain flannel, flannel-lined, lawn and the most elegant combination of lace, is forthcoming this season without any delay for making.

A novelty, too, which is shown in a fashionable waist shop is the colored cloth flannel, lined with silk and finished around the edge with a stitched band of silk or satin a shade darker. The sleeves are a little longer than above, neatly turned back with a narrow cuff, as shown in the illustration. It is a jaunty little affair worn in the daytime by Parisians, and also added warmth to their summer waists, and can be made useful in the house during the winter. Some of these little jackets are decorated with embroidered polka dots.

FRILLS OF FASHION.
One of the latest varieties of the silk petticoat in taffeta in plain bright colors is surmounted above the ruffles at the hem with a flounce of Rucheunda silk squares. These are cut out in the centre to form a circular edge where it seems on to the skirt, the corners falling in points all around, and the border with two or three fine tucks on the edge is the finish. White squares with a black design are lovely on a white silk petticoat, while the brilliant combination of colors is very striking on the pink, blue and red skirts. They are distinctly novel, to say the least, and a specialty in one shop where their fitting accompaniment is a velvet jacket of the same Rucheunda silk. Two box plaits set into a yoke form the fulness at the back, the front has the effect of a floor jacket, and the sleeves are flowing. The lining is of soft French flannel which makes them especially desirable for winter.

A rough material called frize, subdued by a surface of white hair, seems to be one of the smart materials for winter. These rough fabrics are usually trimmed liberally with bands of silk or satin covered with rows of stitching, on with some of the fancy braids.

French knots are as commonly used for dress decoration as they were last spring.

Red velvet applique designs embroidered with gold, are the decoration on the bolero of a white tulle silk waist.

Bands of lace insertion alternated with tucks bands of gray silk form effective waists.

Arab laces are very popular.

A pretty vest is made of cream spotted net, tucked at wide intervals, filled in with tiny bias bands of colored silk stitched on the edges.

Black for showing a few white hairs is reported as one of the favorite furs for boys.

Grecian satin, a new wool material for evening wraps and tea gowns, has a tiny diagonal stripe on the surface.

Panne velvet spotted with gold is very attractive.

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